

Progressive Studies

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Etude.

Edited and Annotated by Frederic Lillebridge.

Allegro molto e con fuoco. (♩ = 80.)

F. CHOPIN, Op 25, No 12.

S 130-6

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2

14 15

f >

* * *

16 17

f >

* * *

18 19

f >

* * *

20 21

f >

* * *

22 23

f >

* * *

Measures 24-26. Bass clef. Measure 24 starts with a forte *f* dynamic. The music features a series of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. Measure 26 includes a fingering of 1 5 5.

Measures 27-29. Treble clef. Measure 27 includes a fingering of 8. Measure 29 includes a fingering of 5 6 5. The music continues with eighth-note chords and a bass line.

Measures 30-32. Treble clef. Measure 30 starts with a piano *p* dynamic and the instruction *poco a poco cresc.*. Measure 32 includes a fingering of 8. The music continues with eighth-note chords and a bass line.

Measures 33-35. Treble clef. Measure 33 includes a fingering of 2 5. Measure 35 includes a fingering of 8. The music continues with eighth-note chords and a bass line.

Measures 36-38. Treble clef. Measure 38 includes the instruction *sempre più cresc.* and a fingering of 1 5. The music continues with eighth-note chords and a bass line.

This page contains measures 39 through 53 of the piano part for Liszt's 'L'Espresso'. The music is written for piano and features a complex, rhythmic texture with many sixteenth and thirty-second notes. The key signature is B-flat major (two flats). The score includes various dynamic markings such as *ff* (fortissimo) and *molto cresc.* (molto crescendo). There are also performance instructions like *Pa* (piano) and ** Pa* (piano with an accent). The measures are numbered 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, and 53. The notation includes many slurs and ties, indicating a continuous, flowing melodic line in both hands.

54 *cresc.* 55 56

57 *sempre cresc.* 58 59

60 61 62

63 *molto cresc.* 64 65

66 *fz > sempre piu f* 67 68

6

fz 69 *con tutta la forza* 70 71

La * *La* * *La* * *La* *

f 72 73 74

La * *La* * *La* *

75 76 77

* *La* * *La* * *La* * *La* *

f 78 79

La * *La* * *La* *

ff 80 *fff* 81 82

La *

ANNOTATION.

STUDY IN C MINOR, Op. 25. No. 12. CHOPIN.

This magnificent composition is a study in broken chord passages. The first requisite in playing this study well is the greatest possible clearness, and this clearness can only be obtained by commencing slowly and gradually increasing the speed. The study should also be practiced softly, and at all times any hardness of touch should be avoided. The surging masses of tone are apt to entice the player to make too great physical efforts in his endeavor to portray the character of the piece.

The pedal is a very important adjunct to the proper rendition of this study. It must change with every new harmony. It should not be used, however, when first beginning to study the piece.

In measure 14, the under and upper notes of the measure should receive a sharp accent. The delivery of the *crescendo*, commencing in measure 30, will require some ingenuity. After working up the *crescendo* to measure 34, we can begin with *mp* again, then, another *crescendo* to measure 38, which can be taken *mezzo forte*, and the *crescendo* again resumed. It will also add to the effect, if, in these measures, in addition to the general effect just described, there be a slight *crescendo* and *diminuendo* in each separate measure, reaching its climax on the top note of the measure. Avoid the mistake of using any *accelerando* in connection with the *crescendo* in measure 46, and succeeding measures.

The sixteenth-note at the beginning of each half measure may be doubled and played in octaves. It seems scarcely necessary to give any instructions to the pupil in regard to the careful practicing of this piece. It is always in order to make use of the different devices we have used,—connecting the notes into chords, using alternating long and short notes, picking out special features and practicing them, practicing exercises such as substituting the thumb for the little finger, and many other devices that you know.

The pupil by this time has no doubt acquired a highly developed technic, and should be able to work these points out by himself. We mention them because they never cease to be important; constant care in this regard always being needful and profitable.

Recitation.

1. What is the material out of which this study is constructed?
Ans.
2. How is the *crescendo*, starting with measure 30, managed?
Ans.
3. What effect is here appropriate within each measure itself?
Ans.
4. Explain how you add octaves in measure 50, according to our directions.
Ans.
5. What is the harmony of measure 60?
Ans.

For Teacher's Record	Class No. _____
Received _____	Pupil _____
Grade (on Scale 100) _____	Address _____
Teacher _____	_____

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